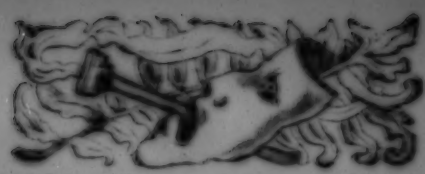


THE NEW YORK



DRAMATIC MIRROR

Vol. XXVII. No. 694.

NEW YORK: SATURDAY, APRIL 16, 1892.

PRICE TEN CENTS.



JOHNSTONE BENNETT.

AT THE THEATRES.

Union Square.—Spooks.

By Charles Barnard. Produced April 11.

Cynthia Barlock..... Sarah McVicker
Continue in Well-Doing Jones, David B. Steele
Kate Dullewite..... Rachel Booth
Deacon Obadiah Wisby..... J. J. Coleman
Hephzibah..... May Tyrrell
Celia..... Dickie Delaro
Fletcher Bartlett..... Charles Hale
Deliverance Peabody..... Adelaide Thornton
Thankful Larkin..... May Steele
Charissa..... Viola McNeil
Retire Tompkins..... Gus Burns

THE HOLLY TREE INN.

Dramatic sketch from Charles Dickens by Mrs. Oscar Berenger. Produced April 11.

Harry Walters, Jr..... Wallie Eddinger
Nora..... Julia McKel
Cobbs..... J. J. Coleman
Captain Walters..... Charles Dade
Tom..... Gus Burns
Mrs. Cobbs..... Adelaide Thornton
Betty..... May Steele

The bill at the Union Square Monday night seemed to have been framed with a tardy desire to make much of two things, which have long ceased to be stage novelties—precocious juvenile effort and the homespun drama.

The child idea has been developed until the number of its illustrators is appalling to those who look at the drama seriously. They have multiplied like the suits of Fauntleroy attire in the shop windows.

Mrs. Oscar Berenger's adaptation of Dickens' story gave two of the cleverest of stage children an opportunity which they improved to the utmost. While the spirit of Dickens' novel was not fully presented, the sketch was highly enjoyed by a large audience solely because of the precocity of its leading figures, and inconsistencies hidden by the art of the tale itself were forgiven of its little actors because they were unusually and unexpectedly apt.

Aside from the somewhat exaggerated but nevertheless careful work of Mr. Coleman as Cobbs, in fact, Master Eddinger and little Miss McNeil were really the best players in the sketch.

After the success of the children, the pretentious effort of the evening fell flat.

Mr. Barnard, who has been reasonably successful in the homespun field, should have remembered that the pitcher which goes too oft to the well is broken at last.

Under the name of Cynthia's Lovers, the piece which now bears the title of Spooks was tried without success. It was said that it had been greatly improved. If this be so, it must originally have been a sorry attempt at comedy.

The story is too diaphanously thin to be worth the telling. Its action is insipid, and all its incidents are trivial. It contains no wit that was not worn to shreds in the almanacs of past decades, and its alleged portraits of down-east people are weak caricatures instead of character sketches. The actors labored Monday night to make something of the work, but without success. The most interesting part of the entertainment was a reproduction, with some exaggeration, of quaint costumes of the period and place of the play, 1854, in New England. But the performers were not even uniformly antique in dress.

How long the curtain-raiser will carry the comedy remains to be seen.

Standard.—Book III, Chapter I.

Comedy in one act. Produced April 11.

Howard Leslie..... Charles Dickson
Charles Arundel..... Robert Edson
Lucy Arundel..... Ellen Burg

Charles Lamb has bewailed in his quaint and caustic way that the newly-made wife of one of two friends is pretty apt to spoil purposely the friendship.

It is the purpose of Book III, Chapter I, a one-act comedy acted for the first time on Monday night in front of Inoc at the Standard—to illustrate Lamb's belief by bringing into play three people at such a time.

The wife realizes that her husband's faith in his friend cannot be broken by fair means, so she decides to copy the scheme adopted by a woman in book three, chapter one, of one of Le Sage's novels—pretend to be in love with the friend and force him to leave her house never to return so that her honor may not be imperiled.

The ruse is successful in its first episode, but the friend happens upon the book and surmises the plot. Before he has been cold, but now he decides to pay the wife back in her own coin by pretending to reciprocate her simulated love. The husband finds him upon his knees to the wife, and the comedy is almost a tragedy.

The book and a letter from the wife's aunt, who suggested the deceit, make lucid the real state of things to the trio, and the play is ended.

Book III, Chapter I is enjoyable and commendable. It is fairly well constructed, its dialogue is brief and brisk, and the episodes, both separately and in their relation to each other, are amusing.

The programme does not announce the author. The piece, however, is an adaptation from the French by Leferrier, entitled Two Can Play at That Game.

Charles Dickson, as the friend, acted in the true light comedy vein—that confides to the audience without letting the rest of the cast into the secret; Robert Edson, as the husband, was sufficiently sincere, and Ellen Burg was a petulant and pretty wife.

Park.—O'Flynn in Mexico.

Border drama in four acts. Produced April 11.

Piper O'Flynn..... Alfred Kelsey
Major Ferdinand Diaz..... F. Abbott
Sergeant La Pazo..... George Kennedy
Doctor Vegas..... Fred G. Ross
La Pazo's Antonio..... John Casey
Leonardo Foretane..... George F. Devere
Pedro, an innkeeper..... Charles McDonald
Epoleon..... James McDonald
Amelia Bonnie..... Austin Walsh
Juana..... Lillie La Rose
Mrs. Diaz..... Annie Douglas

Owing to the illness of Edwin Thorne, O'Flynn in Mexico was booked to fill this week at the Park Theatre. Otherwise it is

probable that O'Flynn would never have been seen in this city.

The play is bad, and the company is worse than the play. The patrons of the Broadway theatres are not accustomed to actors in the costumes of Mexican greasers, or to men who stab young girls in the back while assisting them to adjust their wraps.

The only competent member of the cast is Alfred Kelsey, the star. He is not on the stage often enough to atone for the inability of his company.

After the first act, which was received in significant silence on Monday night, the gallery was inclined to give everything done on the stage, and the patrons in the orchestra, sympathized with the gallery.

Fourteenth Street.—Lydia Thompson.

In consequence of the postponement of the first night of A. C. Gunter's comic opera, Polly Middles, to next week, Lydia Thompson, the perpetual, appears this week at the Fourteenth Street Theatre.

Miss Thompson presents three one-act plays: A Brice-a-Brac Shop, A Bad Penny, and Uncle Dan. She appeared in the same triple bill at Niblo's, and it was then criticised. The plays are not brilliant, but they are, in several respects, bright. Miss Thompson conceals many of her years, and her supporting company is of average ability.

People's.—Herrmann.

Herrmann is acknowledged in New York to be the prestidigitateur par excellence.

On Monday night a large audience welcomed him, and was mystified and pleased by his magic and his never-ceasing flow of witticisms. All of the old features and some new ones are in the present programme.

Grand.—Dorothy's Dilemma.

Dorothy's Dilemma has been much changed since it was last seen in this city. It has been improved in its lines and in its structure, and its action is quicker.

On Monday Rose Coghlan, as Dorothy, pleased hugely the audience at the Grand Opera House. Later in the week Lady Barter and Nance Oldfield will be presented.

Fanny Pastor's.—Variety.

In spite of the fact that the popular Antonio was not on the bill at his theatre, the programme was bright enough to compensate for his absence. Lydia Veamans remains the bright particular star, but she is surrounded by luminaries that she must look to her laurels in order to remain in the ascendancy.

The bill this week contains names that are familiar to the patrons of Pastor's.

Koster and Bial's.—Variety.

The week opened auspiciously at Koster and Bial's last night. Carmencita gave a new dance "La Jota." Mile. Pacra supplemented her chansonettes with the aria from Mignon; John Le Clair, the equilibrist; Cain and Loreno, and other new faces and features were in the entertaining bill.

Niblo's.—Henry Burlesque.

William Muldoon was the best part of the performance at Niblo's on Monday night. He and his fellow wrestlers evoked, on Monday, much admiration. The burlesquers—who give a burlesque on The Tar and the Tartar—are among the best of their kind. Some of them are shapely and some of them can sing.

Windsor.—Uncle Tom's Cabin.

Uncle Tom's Cabin has not yet fallen to pieces. It was acted on Monday night at the Windsor, and when Eva and Uncle Tom died the usual tear was dropped.

Jacobs.—A Dark Secret.

A Dark Secret was unfolded on Monday at Jacobs', and its watery climaxes and moist realism were as popular as ever.

The company is competent, and the audience was demonstrative.

At Other Houses.

On Friday night the Meininger company appeared at the Academy in Marie Stuart. Contradictory announcements had been made as to the appearance of Adele Sandrock in the title part, but she did not appear. It is said that she considered the character, which was new to her, as one in which she could not do herself justice upon short notice, and those who have seen her in emotional work will realize that her appearance as Marie Stuart would not add to her fame. Marianne Bedocovics assumed the role Friday evening, and was simply acceptable in it. The play was carefully and conscientiously given, as a whole.

Uncle Celestin departs from the Casino after Thursday evening, the house being closed Friday and Saturday preparatory to the opening with The Child of Fortune on Monday.

This is the last month of The Lion Tamer at the Broadway. Mr. Wilson and his company will then leave New York for a year and a half—which will be a long absence of this popular comedian from the scene of his greatest success.

The Last of the Hogans may be seen only this week. Mr. Harrigan will revive Reilly and the 40 next Monday.

The Garden Theatre is closed this week, until Saturday evening, when Cora Tanner and a special company, under management of Col. Sinn and T. H. French, will produce Husband and Wife and the one-act prize play of Hearts.

At Proctor's The English Rose blooms for the last nights this week. To-night a souvenir, in the form of a silver postal-card frame, will be given. Across the Potomac. Proctor and Alfriend's new war melodrama, is underlined for Easter Monday night.

This is the last week of Nellie McHenry in A Night at the Circus at the Bijou.

Sarah Bernhardt will play Leah at the Metropolitan Opera House, Tuesday and Wednesday evenings, and Friday afternoon of this week, the matinee being for the benefit of the Actors' Fund.

Inocog is still prosperous at the Standard.

The Midnight Alarm will fill the week at the Columbia Theatre in Harlem.

The Meininger company closed at the Academy, Monday night, in Marie Stuart. Fri. Sandrock gives her last performances during the week.

At Palmer's Colonel Carter of Cartersville continues to excellent business.

Merry Gotham is in its fifth week at the Lyceum.

Joseph Haworth is at the Harlem Opera House for the week. Monday, Tuesday and Saturday nights he appears in St. Marc. Wednesday evening and at the Saturday matinee in Ruy Blas, and Thursday and Friday in The Bells.

At the Star, Comedian Crane is pleasing good audiences in The American Minister, which is on for a run.

At Herrmann's, the romantic incident of Frederic Lemaître precedes the fun of Gloriana for the last time this week. Next week, Mr. Wilkinson's Widows will be at this theatre with a special cast, which includes Wilton Lackaye.

A VACANCY FILLED.

It is reported that W. A. Mestayer, who was to open at the Globe in Boston on Monday evening of this week, notified John Stetson that he was ill and unable to fill the engagement. As the notice was short, Mr. Marshall, the business manager of the Globe, immediately started for New York to see what company he could find to fill the time. He met Nat Goodwin on Sunday and perfected arrangements to have The Nominee company stopped on their way from Providence and turned toward Boston. It had been Goodwin's intention to rest during Holy Week, but in order to help the Globe out of its dilemma he arranged for his company to fill the date made vacant by Mestayer's illness.

NEVER!

Never forget, when you have nothing to do with your hands, to do nothing with them.

Never forget, when you have nothing to do with your hands, to let them fall where gravitation will take them.

Never put only one hand behind your back, either both or neither.

Never put your hands behind your back, unless you would assume a nonchalant air.

Never put your hands in your pockets or anywhere else simply to get them out of your way, unless you would appear self-conscious.

Never stand with your arms akimbo, unless you would express something by doing so.

Never put your thumbs in your belt.

Never clutch the hilt of your sword.

Never toy with your drapery.

Never bend the elbow so as to bring the hand up on the abdomen.

Never forget that few, very few, gesticulate too little.

Never forget that a tendency to gesticulate over-much is a characteristic of impenitency.

Never forget that repose is worth more to the actor than are all the cardinal virtues—prudence, justice, temperance and fortitude.

ALFRED AYER.

REFLECTIONS.

ABBY AND GRAY have made an offer for McVicker's Chicago theatre for a long term.

A CABLE reports George Alexander's denial of the rumor that he would succeed John Drew as Duly's leading man. He says that he does not propose to change his present position as actor and manager for that of a leading man.

C. C. SULLY and Marguerite Schuyler have been engaged for John R. Compson's The Merry Cobbler company.

LAURA SCHIRMER MARLESON has resigned from the Casino, and it is said that Rudolph Aronson has engaged Lilly Post to replace her in the new opera.

E. F. NAGLE, Ruthey McCullough and Louis Carpenter joined A Temperance Town company on Thursday.

MADAME DALLY, the negro giantess, died last week, in Philadelphia. She weighed six hundred pounds, and it was impossible to get a hearse large enough to carry her body.

The mother of the Hanlon Brothers, died in Brooklyn on April 6. She was buried the next day. Edward Hanlon was present at the funeral.

S. BELL will open at the Globe Theatre, Boston, next week, for a week. It will play New England the following week, and then close on April 30.

WHILE The Limited Mail was being played to a crowded house in the People's Theatre, Toledo, O., on the night of April 4, the wind blew in a gallery window and a cry of "fire" followed. There was a stampede that threatened serious consequences, but order was finally restored.

At the annual business meeting of the stockholders of the Metropolitan Opera House, last Wednesday, President James A. Roosevelt and the other officers were re-elected. Mr. Roosevelt, who has been president of the company since its organization, said that he did not wish to serve again, but his re-election was unanimous. Edmund C. Stanton was re-elected secretary. It is said that for the first time in its history the association will not have to pay an assessment this year.

FRANK DOANE has been engaged by Robert Munroe for the production of The Tin Napoleon in Philadelphia.

JEROME SYKES has been engaged for The Fencing Master.

EDMUND C. STANTON has tendered his resignation as cashier of the New York Life Insurance Company. He will devote himself solely to managerial matters.

G. B. BUNNELL was in New York last week in the interests of the Actors' Fund Fair. He told a MIRROR reporter that he had continued the lease of his Bridgeport Theatre, and that an extra gallery and a large and handsome auditorium would be added.

It is rumored in this city that Randall and Dickson's stock company that has been playing at the Howard Auditorium, Baltimore, has closed prematurely.

The Globe Theatre, Boston, is dark this week, in consequence of The Grab Bag company not turning up. The Cadi company closed in Boston on Saturday night. Overtures were made to the management by John Stetson, but a satisfactory arrangement was not concluded until the company had left for this city.

JULIUS LEVY, the cornetist, and his military band will perform at the negro jubilee to be given the last week in April. Thirty of the arena bones have been sold already for the opening night.

W. H. LYTELL will produce in a few days on the Pacific slope a new Irish play, by Edward Coleman, J. W. Thompson, and himself. Mr. Lytell writes: "The piece combines new ideas with strong situations. It has strong heart interest, and the music will be a feature. All the characters are strong. I shall tour the coast during May and June, and work down the Canadian Pacific, touching all the Canadian points until I reach Halifax."

It is said that there is a plan on foot in Boston for a monster benefit for Annie Clarke. Miss Clarke, after many years of faithful service, will retire from the Boston Museum at the close of this season. "The Museum would naturally be the most appropriate place for such a benefit," says the Boston Home Journal, "but the friends of the actress would want to be assured that she would get the benefit of their patronage before the thing could be a success here. The memory of that benefit to the late William Warren, when the seats went at so high a premium only to enrich the management, is still fresh in the people's minds, and if it were to be held at this house the question would naturally arise as to who would be the real beneficiary."

BENJAMIN HORSING is represented again at the Academy of Design in its sixty-seventh exhibition. The jury this year is said to have been the most severe of any in the Academy's annals, for which reason Mr. Horsing is to be complimented on the fact that his painting is hung "on the line." Mr. Horsing is a member of the committee in charge of the art exhibition that will be a feature of the Actors' Fund Fair.

Two of the Mulligan Guard series will be revived at Harrigan's next season.

EDWIN THORNE suffered on Wednesday from a swelled foot, and refused to let his play of The Golden Ladder at the Park Theatre go on without him. Manager Dunlevy thereupon considered the engagement canceled. The play was booked for two weeks.

EVERY manager reads THE MIRROR and consults its advertising columns. Every actor that wishes to tell every manager that he is open to an engagement and may be addressed at such-and-such a place, can achieve it by inserting a card in our columns. Rate \$1 a line for three months.

It is rumored that The Lion's Mouth, by Henry Guy Carleton, will be produced in London by J. H. Barnes, lately with Joseph Jefferson, and that Mr. Carleton is arranging to have it brought out in Paris.

INOC will be played at the Columbia Theatre on May 10, and at the Boston Museum on May 25.

THE drop-curtain in the new Fifth Avenue Theatre will be a copy of Oreste Cortozzo's painting entitled "Crowning of the Bride."

TOM BUTLER, a well-known comedian of this city and formerly of South Africa, is now handling a panorama of Ireland. It includes a jaunting-car and other accessories. It has proved, it is said, quite a success.

JOSEPHINE KNAPP, Florence Eagle, Laura Joyce, Hilda and Maud Hollins, Florie Thompson, Alice Paris, H. M. Inamo, A. H. Walsh, Charles Myers, C. H. Jones, and Fred Frear have been engaged to appear with Digby Bell in Jupiter.

HARRY W. SEWEN was recently pleased as well as surprised. When he returned home last Wednesday night he found that he was the father of a fine boy. When he went to breakfast, Thursday morning, another son had been born, the younger having arrived at 2 A. M. on Thursday, April 7.

JOSEPHINE CAMERON is returning North after a fairly successful tour of the South. After a needed rest during Holy Week she will resume her tour at Richmond, Va., April 15.

HUBERT WALL, who is living with his family at New Haven, came to town for a few days last week to "look around." He said that everything seemed to be Actors' Fund Fair, and he was glad of it.

T. HENRY FRENCH, who arrived from Europe on Wednesday, departed to meet the Lillian Russell Opera company in Chicago on Thursday. He says that the reason he went to London so unexpectedly was to get the American rights to The Mountebank. The opera will be sung instead of Fanchon's Daughter at the Garden Theatre on the return of the company to this city next Christmas. Mr. French, by the way, has not decided whether he will call his proposed theatre on West Forty-second Street French's Theatre.

LORD'S DYING AND CLEANSING.—First-class work, moderate prices. Send your goods by express or otherwise. Fifteenth Street, near Broadway, or 668 Sixth Ave.*

\$43,000!

THESE ARE THE FIGURES OF THE FAIR SUBSCRIPTION.

An Increase of More Than Twelve Thousand Dollars in One Week—Large Individual Donations—Mary Anderson Sends a Cheque—Wonderful Results Achieved by Enthusiastic Actresses in this City—Gleanings that Denote the Activity Displayed—Rare and Valuable Donations of Saleable Goods—What are the Out-of-Town Managers Doing for the Fair?

Yesterday the advance cash subscriptions for the Actors' Fund Fair reached \$43,000! Within \$10,000 of half the sum the great Fair is expected to realize.

And there's more to come. It is impossible to place a figure on the receipts between now and May 2—three weeks—but, judging from the energy that is being displayed by the workers, by the liberality of the public, and by the tremendous and increasing momentum the project has acquired, there is no telling how much the advance collections will aggregate.

And the cash subscriptions, magnitudinous as they are, do not represent all the grist that has been brought to the mill up to date.

There are thousands of dollars' worth of donations in the hands of the Committee—goods that will tempt purchasers and chance-takers at the bazaar.

Before we proceed to narrate in detail the progress that has been made since our last issue, we will give space, at Mrs. Palmer's request, to the following:

CALL:

I should like to have all the women of the dramatic profession who will be in New York at the Actors' Fund Fair, beginning Monday, May 2, send their names to me. We are desirous to complete the list of all who can be present and who will assist.

Mrs. A. M. PALMER.

*President Women's Executive Committee,
30 West Thirtieth Street, New York.*

We hope that every actress who will be here during the Fair will respond to this request by sending her name in immediately. The services of all that volunteer can be utilized, and the women who have been working industriously for the Fair in this city during the last six weeks will need, as they will deserve, all the assistance that can be given them by their migratory sisters.

The Actors' Fund Fair Committee has been divided into several special committees, charged with various responsibilities. These committees are as follows:

H. C. WISER, Executive Officer of the Fair.
AL. HAYMAN, Committee on Voting Contests.
LOUIS ALTMAN, Committee on Construction.
DANIEL FROHMAN, Committee on Press.
C. W. THOMAS, Committee on Special Features and Amusements.
F. W. SANGER, Committee on Music.
A. M. PALMER and **EDWIN KNOWLES**, Committee on General Supervision of Goods and Booths.

These several committees are all industriously at work, and the countless details connected with the practical management of the Fair are being systematically looked after.

At the meeting of the Women's Executive Committee on Friday afternoon \$5,000 was turned in. Al Hayman and Frank W. Sanger addressed the meeting on the question of the price of admission. The majority were in favor of making the admission cost fifty cents. The *Mirror* agrees with the majority on this question.

Our correspondents in various cities and towns report progress in collections for the Fair. Local managers received subscription books several weeks ago, and earthen jugs for small contributions have been placed in many theatres.

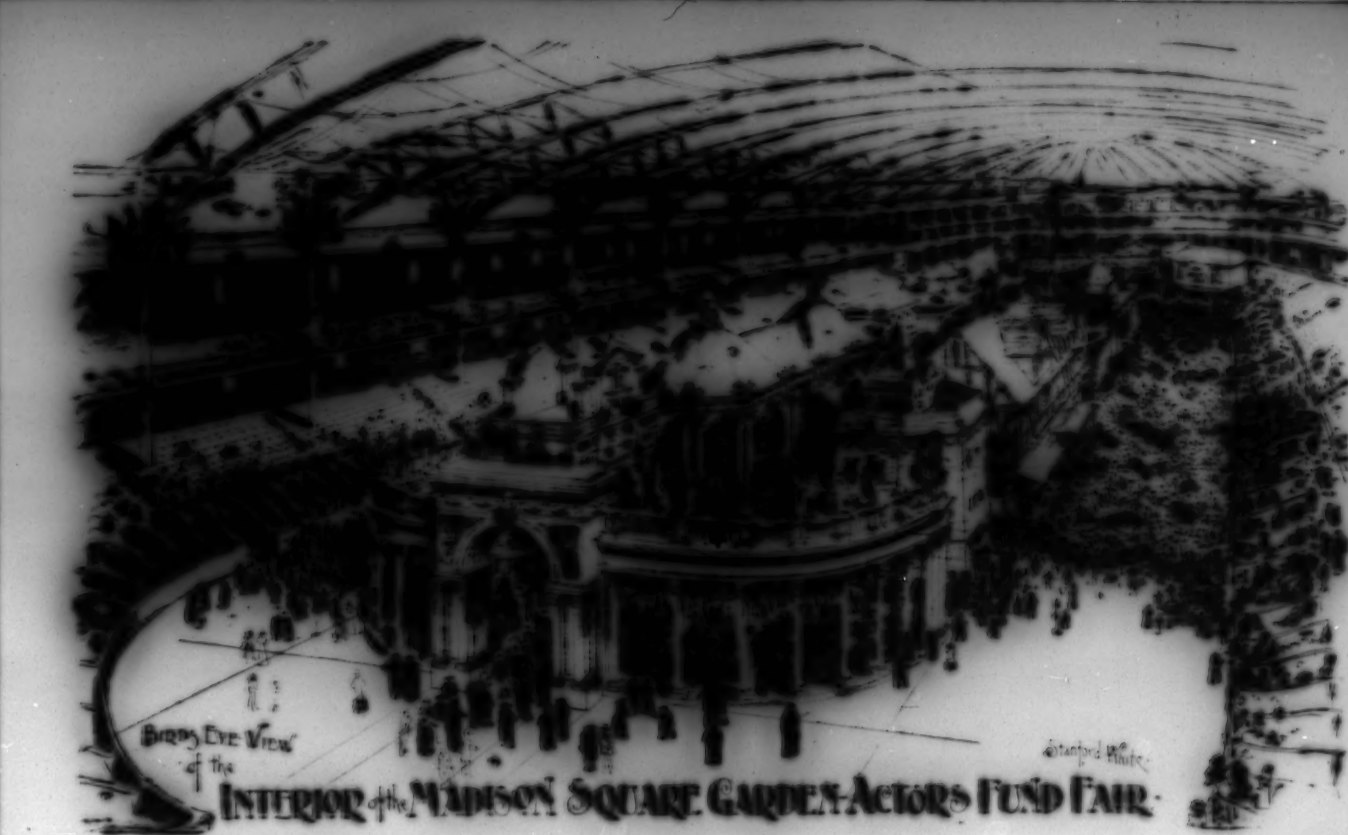
It is hoped that out-of-town managers will do their share toward swelling the Fair's subscriptions. The Actors' Fund is a national institution—its beneficent hand reaches out to all parts of the country—and for that reason, if not from a sense of professional pride and sympathy, theatre managers everywhere ought to make every possible effort to turn in as much money as possible with their books.

Of course any sum will be welcome, but the Fair Committee hope that the managers' subscription books will average not less than \$25 apiece. There are enough people in every town who are the recipients of the profession's patronage or who are sufficiently interested in the welfare of the stage to contribute at least that sum.

Hundreds of managers, actors and actresses are giving their time or their money to the Fair in this city. The out-of-town managers surely can be expected to devote the little attention that is required to collect a few subscriptions!

If any theatre managers were inadvertently overlooked in the distribution of subscription books and jars, they can send their personal subscriptions to *THE MIRROR*, which will acknowledge them in the ensuing issue. There are many, no doubt, that will be glad to avail themselves of this convenient channel.

Mary Anderson writes from 17 Ferndale Park, Tunbridge Wells, England: "I have much pleasure in sending you a cheque for \$100 for the Actors' Fund Fair, which in its worthiness deserves all success. I sincerely hope that it may have what it deserves. The calls upon me for charities are numerous and, in many cases, urgent; otherwise I would send you five times the amount enclosed."



We present a birdseye view of the Fair, drawn by Mr. Stanford White, the architect. On entering the Garden from the Madison Square side, the visitor will first see the triumphal arch, flanked by classic pillars, set in semi-circular form, and supporting a graceful balustrade. Passing through the arch, he will find himself in a quaint street. To the right will be observed an exact duplicate of Shakespeare's Globe Theatre. Next to it is Shakespeare's house at Stratford-on-Avon. To the left is a faithful reproduction of the old Duke's Theatre. Mitchell's Olympic and Burton's Chambers Street theatre, will stand further down the central avenue, beyond the large temple dedicated to candy and soda water. A gigantic may-pole, flashing fountains, a mammoth floral booth, an old curiosity shop, pagodas, mosques, and a multitude of booths will appear on each side of the street in the distance. Mr. White's drawing gives but an approximate idea of the details of the architectural and decorative arrangement, but it reveals that the structures and the decorative features will be the most harmonious, elaborate, and beautiful that have ever been seen at a public fair.

Mrs. Rachel McAuley has met with success in her descent upon the lawyers. A. H. Hummel, of Howe and Hummel, wrote her the following letter last week: "Although at the outset somewhat opposed to the Fair, I am frank to admit that whatever objection may have arisen has been most thoroughly dissipated by the splendid work of the self-sacrificing women of the stage, in aid of the projected Actors' Fund Fair. A profession which has in its membership not a man, woman, or child who has not on every conceivable occasion willingly surrendered personal comfort, time, and money to charity, it well behooves all who respect this noble attribute, and who constantly sing the praises of this great profession, to show fitting appreciation and esteem when the occasion presents. In this spirit do I ask the acceptance of the within enclosure." The generous enclosure was Mr. Hummel's cheque for \$300.

Madame Herrmann, wife of the prestidigitator, has sent several rare gifts to the Fair. One is a cobweb shirt that belonged to Montezuma, which is more than two hundred years old. Another is a pair of boots worn by Hortense Schneider. Another is a pair of embroidered silk stockings that were worn by the Empress Josephine, and were stolen after the revolution of 1830. Still another is the Little Duke costume worn by Marie Aimée in the original production of the opera of that name.

Mrs. W. J. Florence has given an extra illustrated copy of *The Rivals*, on which her husband worked for several years previously to his death. The beauty and value of this copy may be judged from the fact that it has been extended from one small volume to several large octavos. Captain Alfred Thompson has given an extra illustrated copy of Richard Mansfield's *Don Juan*.

Georgia Cayvan's collection up to date reaches \$4,080. The Lyceum Theatre has contributed \$153. In addition to the subscriptions already acknowledged from this source Mr. and Mrs. Whiffen have given \$15, E. J. Ratcliffe \$10, and the ushers and others "in front" \$15. Through the Lyceum stage hands the Theatrical Protective Union sent \$50, and the Theatrical Mechanical Benevolent Association sent \$50. Joseph Crowell, of the County Fair, donated \$5; Charles Dickson sent a cheque for \$25; Miss Cayvan's noble showing is most gratifying, especially when taken in connection with her other duties for the Fair. "As now our project stands not only without opposition, but has grown from the infant we cherished into a lusty giant of success, capable of making its own way in the world and cutting a very wide swath at that, we, who were among its nurses, can afford to relax our vigilance a little," says Miss Cayvan.

Estelle Clayton and Isabel Evesson report splendid results for one week's work among the dry goods merchants. They realized almost \$5,000 in cash and donations of beautiful articles. This is exclusive of the \$1,000 promised by Ehrich Brothers to Mrs. Booth, and the subscriptions of other retail houses visited by her. Dunlap, the hatter, gave \$500 and offered to erect and stock a booth with hats, canes, gloves, etc. Travers Brothers of Duane Street promised a \$500 silk hammock—the finest ever manufactured. Miss Clayton and Miss Evesson are enthusiastic over the kindness and consideration they have received everywhere. When the wholesale and retail houses have all been visited they expect to run their collections up to \$10,000.

James A. Bailey and Joseph Jefferson have each sent a cheque for \$500. Thomas Platt gave \$100, Perry Belmont \$100, and R. H. Macy and Company, \$250.

Joseph Haworth has sent a cheque for \$30. Cecil Rusk has been a most conscientious

worker. She has come to town from Cornwall every day.

The Farnell Safe Company, of Philadelphia, has donated a safe.

Bloomington Brothers have sent a large consignment of goods.

Lindo, the Broadway jeweler, has sent some expensive jewelry, including a large gold dog's head with diamond eyes.

Edwin F. Knowles has been added to the Fair Committee.

Mrs. Frank Mayo and her charming daughter, Eleanor Mayo, have been making the rounds of the studios. Few artists have resisted their appeal. So far they have collected one hundred and thirteen paintings—in oil and water color.

Five hundred dollars has been received from a gentleman who is warmly interested, but who doesn't wish to have his name published.

The Meriden Britannia Company has donated a fine, large candelabrum.

Ulstrum and Lincoln, the Bridgeport manufacturers of Anchor Soap, have given to the committee one hundred of their combination boxes of soap.

Six thousand dollars came on Monday from Marie Carlyle, who is looking after the Fair's interests in Boston. This is splendid work, when we remember how remote Boston is from the Garden.

Dorian, the costumer, sent his cheque for \$500.

S. Kenskovits and Company, of 66 West Twenty-third Street, have donated a French dinner service. It will be on exhibition in their warehouses the week before the Fair. They have also promised that their employees will be on hand at the Madison Square for a few days before the opening of the Fair, to help unpack the goods for the booths.

Drexel and Company have sent \$250.

Dora Goldthwaite has collected \$1,924 up to date.

Mrs. Thomas B. Patton, formerly Mrs. William R. Floyd, has sent Mrs. Ettie Henderson, who represents New Jersey, a cheque for \$100. Maggie Mitchell has sent a cheque for \$50. Mrs. Henderson reports that Harold Wallack is canvassing Red Bank and Asbury Park in the interests of the Fair.

Mrs. R. J. Otto, the wife of our correspondent at Bloomington, Ill., has sent, through *THE MIRROR*, a beautiful silk table scarf, worked by her own hands, for the Fair.

Mrs. Bye de R. Clemmons, our efficient correspondent at Hornellsville, N. Y., has sent an artistic picture drape and a piece of pretty fancy work.

J. J. Olney writes from Kearney, Neb.: "I have ordered one gross of Mrs. Van Cott's Throat Lozenges, shipped to *THE MIRROR* by express, from Tarrytown, N. Y. I trust that they will do their share toward swelling the receipts of the Fair."

Felix Morris, of Rosina Vokes' company, has sent his cheque for \$30 to the Fair through *THE MIRROR*.

William C. Andrews, of the Niobe company, and a member of the A. O. O. F., has received a letter from the Rev. E. R. Russell, of Hammon, N. J., which reads as follows: "I have several photographs, selected while living in Florence, Italy. These I would like to give to the Actors' Fund Fair. I have a very rare photograph of Guido's bas-relief of the Ghost in Hamlet. A special copy had to be struck off for me, so I prize it highly. In a cause so good I might be tempted to give it to the Fair, for the Actors' Order of Friendship booth. The drama and actors have given me so much pleasure that I would like to manifest my appreciation."

Eva Wheeler, of the Wheeler Dramatic company, writes to *THE MIRROR* that she will send a painting from her own brush to the Fair, and will do what she can to help in other ways.

"My hearty good wishes are with the Fair, the noble and honored women that are furthering its interests, and its champion, *THE MIRROR*," writes Barton Bancroft.

"Please accept my congratulations on the way you handled the 'Jonah thirteen,'" writes Alba Heywood, from Calvert, Texas. "I had cut out one of their ships to vote against the Fair, but on seeing *THE MIRROR* I withheld my vote."

Henry F. Hoyt, Harley Merry, John H. Young, and Henry Voegtlin, the scenic artists, will each paint one of the buildings in the Fair.

Dr. Elizabeth Johnson and Dr. Mary Herrick have volunteered to be in attendance at the Fair all the time throughout the week.

Mrs. John W. Forney and Miss Forney are working diligently in Philadelphia for the cause.

The fair that G. B. Bunnell got up in Bridgeport as an auxiliary to the big Fair, opened last Thursday at Assembly Hall (the site of the old Baptist Church, where the father of A. M. Palmer formerly preached). Many attractive features are presented, including hourly entertainments, concerts, trades displays, and any number of interesting exhibits. The fair is a big success, and Mr. Bunnell's enterprise will produce substantial results. It will continue until Thursday.

STAGE CHILDREN TO PLAY.

An all-star cast of the representative children of the New York stage will appear in *Pygmalion* and *Galatea* at Palmer's Theatre for the benefit of the Actors' Fund Fair, on Tuesday afternoon, April 28.

This novel cast will include *Pygmalion*, Tommy Russell, Leucippe, Rosalind Webbling, Chrysis, Wallie Edinger, Agestimus, Walter Lean, Mimos, Nanon Fowler, Cynisca, Bijon Fernandez, *Galatea*, Olive V. Berkley, Daphne, Lucy Webbling, and Myrine, Gertie Homan.

The affair will be under management of Mrs. Louise Dickson Berkley, who is rehearsing the little company. Sarony has donated pictures of the children in costume and private dress, and Thorley has given flowers to be sold in the theatre during the afternoon.

A SINGULAR PROCEEDING.

Edgar Selden is looking for an explanation from Bristow Aldridge. Early in the month of February Mr. Selden received a call from Mr. Aldridge, who wished to learn the terms on which he could rent *Will o' the Wisp*. He received the information desired and left. Mr. Selden has not seen him from that day to this.

"Not long ago," said Mr. Selden to a *MIRROR* reporter, "I saw my name and my play announced for the week of April 23 at Forepaugh's Theatre, in Philadelphia. Inasmuch as I was negotiating at the time for a date at another house this rather astonished me."

"I wrote to Mr. Forepaugh for particulars. He answered that I had been booked by Bristow Aldridge on Feb. 24 for the week of the 25th. Of course I notified Mr. Forepaugh at once that the arrangement had been made without my knowledge or authority and requested him to cancel the time."

"What was the object of this singular arrangement? Blessed if I know, unless Aldridge intended to wait until the last moment and then run in some other attraction as a substitute on the plea that I was unable to fill the date. Can't see what else it could be."

It is reported that Adele Sandrock's failure to appear in *Mary Stuart* was due to a disagreement with her managers.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - - APRIL 16, 1898

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE.—A NIGHT AT THE CIRCUS, 8:15 P. M.
BROADWAY THEATRE.—The Lion Tamer, 8:15 P. M.
CASINO.—UNCLE CLESTON, 8:15 P. M.
FOURTEENTH STREET.—LINA THOMPSON, 8:15 P. M.
GRAND OPERA HOUSE.—R. S. COLEMAN, 8:15 P. M.
HARRISMAN'S THEATRE.—The Last of the Rogers, 8:15 P. M.
HARRISMAN'S.—GEORGIA, 8:15 P. M.
JACOBY THEATRE.—A DAY IN THE LIFE OF A MAN, 8:15 P. M.
ROSTER AND HALL'S.—VARIETY AND BURLESQUE.
LYCEUM THEATRE.—Merry Gotham, 8:15 P. M.
PROCTOR'S.—The English Rose, 8:15 P. M.
PROCTOR'S.—HERMANN, 8:15 P. M.
PALMER'S.—Col. Carter of Cartersville, 8:15 P. M.
STAR THEATRE.—The American Minister, 8:15 P. M.
TONY PASTOR'S.—VARIETY, 8:15 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all others and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—Atlanta Journal.

VALE, JANAUSCHEK!

ANNOUNCEMENT is made that Madame FANNY JANAUSCHEK will leave the stage at the conclusion of her present season. The profession will be remiss in duty and in respect if it permits the great actress to retire into private life without tendering her a memorable farewell testimonial. Such a testimonial ought to be made as notable in every respect as was New York's famous good-bye to WALLACK.

The objections that are urged against many of the minor benefits have no bearing on a mammoth farewell testimonial to an actress like JANAUSCHEK, which will give the profession an opportunity to honor one of its most illustrious geniuses, and which will enable the public to testify the esteem it cherishes for one that was once in the van of its favorites. Demonstrations of these sentiments are not only creditable to the stage, but they are a practical refutation of the ancient notion that cruel neglect is the portion that the public's entertainers receive when once they are overtaken by age.

JANAUSCHEK, who was born in Prague, has given six years less than half a century to the stage. For twenty-five years she has been before the American public. Abroad she received imperial honors; in this country she won the suffrages of all persons capable of appreciating the majestic glories of her gothic genius. In rugged, heroic roles she was without a peer—during her long reign none wrestled from her hand the massive sceptre that not even RISTORI or RACHEL could sway. In such characters as Medea, Brünhild, Deborah, Elizabeth, Catharine II., none equalled her. She stood alone—a giantess among the clouds on the highest mountain peak of tragic histrionism.

We cannot believe that JANAUSCHEK's comrades will allow such a splendid figure to pass from the scene without a spontaneous tribute worthy of her dramatic record and worthy of themselves. We are confident that professional pride and professional sym-

pathy will find a suitable manifestation in this connection.

The Actors' Fund Fair will monopolize public attention and professional effort for a month to come. It will then be too late to give the JANAUSCHEK testimonial this season. We would suggest, therefore, that the date be set for some time in the month of September, when there will be numbers of prominent players in town; that the Metropolitan Opera House be secured for the occasion; that the bill consist of one of the plays with which JANAUSCHEK's name is immortally linked, and that the supporting cast include stars of the first magnitude.

We have been at the pains to ascertain that JANAUSCHEK will gratefully accept the honor of a testimonial, which will also mark her leave-taking of the stage.

Will managers and members of the profession communicate their willingness to assist, in order that the details of a preparatory organization can be speedily effected?

LOOKS THAT WAY.

RIGHT is right, and, in the long run, right is might.

It begins to look as if the decent, self-respecting, intelligent managers and members of the dramatic profession were going to have a good, long, successful inning—doesn't it?

"The wicked flee when no man pursueth."
—Prov. XXVIII. 1.

ENACTED.

THE STEIN bill passed the Senate with a large majority on April 5. There appears to be no doubt whatever that Governor FLOWERS will sign it, for it is a measure whose justice and expediency no fair-minded man can deny. Once the Governor's signature is affixed the act is a law. It will not become operative, however, until September 1. Meantime, the profession will have to observe the obnoxious requirements of the present statute, which for a dozen years they have endured too patiently.

THE MIRROR is glad to have been instrumental in taking the initiative in securing this remedial legislation. Its prompt action called Assemblyman STEIN's attention to the subject and caused him to introduce the original amendment to the Code for which the act just passed by the legislature is a substitute. The modifications of the present law are not so radical that they will give an opportunity for the revival of the abuses that it was designed to check, but they will enable all healthy children to appear as singers, dancers and actors in cases where there is neither danger nor impropriety in their so appearing.

The new act distinctly ensures the liberty of the children of the stage to earn their living. The old law prohibits children from singing or dancing or acting in any circumstances; the new act will give them those privileges. The old law gives arbitrary powers to Mr. GERRY's Society; the new act will remove those powers, and protect both the children and the demands of humanity by giving the mayors of cities and the presidents of villages in this State full licensing power. The taking out of licenses for children to perform places the matter in a light that meets all legitimate requirements both of the children and their parents and of the societies whose mission it is to see that the interests and the health of children are zealously guarded.

It may be well to remember that the object of THE MIRROR's movement, which is now crowned with success, was neither to "down" Mr. GERRY nor to embarrass Mr. GERRY's Society in the exercise of its right functions. It was in no sense a personal assault upon a humanitarian who, however unreasonable his attitude, has simply acted within his legal powers and within what he believed conscientiously to be his line of duty. We were in no way desirous, nor were our associates in this effort desirous, that the doors should be opened to a revival of the wrongs and the cruelties that were formerly practiced upon many performing children and that caused legislative action to be taken to correct them. We wished simply to have the unjust features of the law expunged and, while retaining the principle of protection to children, to legalize their appearance in all cases where neither their morals nor their

bodily health would be impaired. These reforms the new act includes.

To Assemblyman STEIN the profession owes a heavy debt of gratitude. Without the hope of gaining aught save the satisfaction of accomplishing an urgently needed reform of an oppressive law, he worked unselfishly and unceasingly for the bill. Threatened at one juncture with political excommunication if he persisted in furthering the measure, he did not waver, but prepared to sacrifice everything rather than desert what he knew to be a righteous cause. Such bravery and such integrity deserve to be honored. Mr. STEIN's loyalty won the day. His bill passed both the Assembly and the Senate with flying colors, in spite of the active, pig-headed opposition of "Bald Eagle" HUSTED and Senator O'CONNOR.

The profession and managers ought to unite in a vote of thanks to Assemblyman STEIN, the emancipator of the children of the stage. We shall be happy to give publicity to expressions of appreciation that may reach us.

Judge DUTCHENBERGER and Managers SANBORN and MURTHA have worked nobly for the success of the STEIN bill, and they, too, are entitled to the profession's thanks. Mr. GERRY himself should come in for a share, also, for at a critical point he proved that he was willing to discuss a middle ground, and a spirit of compromise induced him to remain neutral when his opposition might possibly have been disastrous to success.

PERSONAL.

MORRISON.—Lewis Morrison has purchased a farm near the late Henry Ward Beecher's place in Peekskill, and will name it Mephisto Villa.

MARLOWE.—Virginia Marlowe, of the Shenandoah company, who was seriously ill with the grip in Boston, has returned to New York. She is convalescing.

SITGREAVES.—Beverly Sitgreaves is no longer a member of Sadie Martinot's company.

BUCHANAN.—Mr. and Mrs. Arthur Falkland Buchanan will return to their apartments at the Clinton, on West Forty-second Street, on May 1.

PALMER.—A. M. Palmer, accompanied by Henry C. Jarrett, went to Virginia Beach last Friday for a few days, in order to recuperate from the wear and tear of his labors in connection with the Fund Fair. He is expected to return to-day (Tuesday).

MORDAUNT.—Frank Mordaunt made a speech on behalf of the management and company on the last night of the engagement of Charles Frohman's stock company in Philadelphia.

LESLIE-WILDE.—Mr. and Mrs. Frank Leslie-Wilde will sail for Europe in June for the season in London.

ABBOTT.—Marion Abbott, of Joseph H. Worth's company, was ill last week, but she continued to play her parts in the repertoire.

LACKAYE.—Wilton Lackaye will head the "special cast" that will act Mr. Wilkinson's Widows at Herrmann's next week.

GALLAGHER.—J. C. Gallagher, the veteran dramatic critic of the Daily News, has recovered from an illness that "pulled him down" and away from his work a fortnight ago.

LEE.—Marion Lee, who has been acting in London, will return to America at the end of the season.

HACKETT.—James J. H. K. Hackett, who has risen to prominence as a clever amateur actor and as a burlesque Carmencita, has become a professional. He took J. H. Stoddard's place in The Broken Seal cast in Brooklyn during the absence of that actor on account of his wife's death. A. M. Palmer has engaged him for next season. Mr. Hackett is well connected both socially and professionally. His father was the celebrated J. K. Hackett, whose Falstaff is gratefully remembered by old playgoers, and his uncle was the late Recorder Hackett.

POWER.—Tytone Power, whose engagement with Augustin Daly will end on April 23, intends to produce in Boston this Summer a play written by himself, and called From the City to the Farm. It is a comedy drama and its action is in the early part of this century.

REGALONCHIA.—This child dancer has been engaged to appear in a new comedy. A part has been specially written for her.

LINDLEY.—John J. Lindley, who is now engaged in daily journalism here, has decided to return to the theatrical business next season if a suitable offer to go in advance of a good company presents itself. Mr. Lindley was formerly the press agent of the Bijou Theatre, at Minneapolis. He was also a member of the Minneapolis Tribune staff.

PEABODY.—William P. Peabody, THE MIRROR's efficient correspondent at Denver, will be married to-morrow (Wednesday) evening to Miss Lissie Woodbury. Mr. and Mrs. Peabody will receive on Wednesdays in June.

TYLER.—George C. Tyler, James O'Neill's advance representative, is a bachelor no longer. Last Thursday, in Chicago, he was married to Miss Cora Parsons, a charming young lady, whose home is in San Francisco. Mr. Tyler's matrimonial plans were made several months ago while he was in California, but they were not communicated to any but his immediate friends as he was desirous to make the happy plangue modestly. THE MIRROR sends congratulations to the newly wedded pair.

CAVANA.—Georgia Cavan is suffering from nervous prostration, brought on by the strain of her duties as secretary and missionary for the Actors' Fund Fair. She did not appear in Merry Gotham on Saturday.

HERMANN.—Wizard Hermann's press agent claims that the magician has cleared \$75,000 this season. If that assertion be true, Hermann has distanced the profits of the most successful attraction. If it be true, mind.

IRVING.—A London rumor says that it is possible Henry Irving may take his company to Chicago in the Summer.

CONNOR.—William J. Connor visited New York and Boston last week on business connected with the production of James O'Neill's new play. Mr. O'Neill's season has been so successful that he will probably extend the time of closing to three or four weeks beyond the date originally intended. Manager Connor rejoined the company in Chicago on Sunday.

LEWIS.—James Lewis returned last week from a trip to Savannah.

WAGENHALS.—Lincoln Wagenhals has been engaged by Daniel Frohman to play the heavy part in The Charity Ball and the juvenile part in The Wife next season. Mr. Wagenhals is a handsome young actor, if his photographs represent him truly.

HORNBLow.—Arthur Hornblow, of Palmer's Theatre, will wed Miss Natalie Lambert, the charming and accomplished sister of Alexander Lambert, director of the New York College of Music. Mr. Hornblow and his bride will go to Paris to spend their honeymoon, sailing immediately after the wedding, which will take place early in June.

WEIGED.—Edith Mason, prima donna of Jules Grau's opera company, and Thomas H. Persse, leading tenor of the same company, were married last Thursday in Columbia, S. C.

VICKERS.—Popular Mattie Vickers is resting this week in New York, following the example of many who find it good business policy to remain idle during Holy Week. Miss Vickers is taking advantage of this opportunity to strengthen her company, which will be considerably improved when she resumes her tour next Monday.

BULL.—The story that Ole Bull, a daughter of the famous violinist, Ole Bull, had gone on the stage as a member of Julia Marlowe's company, published by a Boston daily, is premature. The report created surprise in Boston circles. It appears that Miss Bull is now traveling with Miss Marlowe, however, for the purpose of studying dramatic art. She has always been interested in the drama, and her present association is for the purpose of ascertaining whether she possesses an abiding taste, and talent for the stage.

STEIN.—Assemblyman M. J. Stein is as happy over the passage of his bill as though he had a child of his own on the stage.

EDWARDS.—Emelie Edwards will be one of the cast of Ali Baba, which will be the Summer bill at the Chicago Opera House. Miss Edwards has written a novel, by the way, that is now in press.

PATIL.—The *diva* is draining New York of its ducats as heavily as the circus. The Parti craze shows no sign of wearing out.

BARREYMORE.—Maurice Barrymore's Robber of the Rhine will be awarded with curiosity and interest. He ought to be able to write a clever libretto, for he has plenty of wit and invention. The piece, with Charles Puerrier's score, will be heard at the Fifth Avenue in May at the beginning of the Pratt and Matthews comic opera experiment.

HERNDON.—Agnes Herndon and her company are in town, resting during Holy Week. Beginning next week, Miss Herndon will tour New England.

WOLFORD.—Arnold Wolford will produce a melodrama called The Smuggler next season. It is said to contain opportunities for sensational scenic effects.

WALSH.—Blanche Walsh will be in the cast of Bronson Howard's new play, to be produced at Palmer's in November.

DREW.—John Drew will begin rehearsing in August for his debut as a star. It will be made at the Columbia Theatre, Chicago, in September. The date of his appearance in this city is Oct. 1, at Palmer's.

THE USHER.



When Bernhardt was in Memphis she took a singular interest in the case of that unwholesome lunatic, Alice Mitchell, now confined there on a charge of murder.

It is stated that Bernhardt's investigation of all the details of that notorious crime was not inspired by curiosity, but by a shrewd business instinct. She gathered all the newspaper reports and comments, questioned physicians and lawyers, studied the characteristics of the young assassin, and made elaborate entries in her note-book.

Her object? To take these repulsive scraps and scrapings to Sardon, with a view to his writing a play around the character of Alice Mitchell, in which she can appear.

Considering the nature of the antecedents of the murderess of Freda Ward, one might suppose that Sardon would hesitate to write, and that even Bernhardt would shrink from playing a drama whose motive is too indecent to describe.

But Sardon may consider Alice Mitchell a logical sequence to La Tosca, and Bernhardt may feel that the abnormal Théâtre Libre threatens to distance her. Wherefore, this crowning prostitution of the stage seems more of a probability than a possibility.

In this connection, and in view of the proximity of Bernhardt's departure for France with this specimen of our social ofia, it may be well to inquire what place in the artistic scale (leaving out of the question all considerations of ethics) the actor occupies whose genius or talent is successful only in representing the wantons of society and of history?

Bernhardt's skill lies in portraying the abandonment of animal passion—the idiosyncrasies, the hysteria, the caprices, and the tragic denouements of illicit love. In the Eden of the drama she is the sinuous serpent, gliding swiftly and wickedly among the flowers, fascinating with her grace and with the baleful fire of her eye; inspiring both horror and admiration.

She does not soar; she crawls. The portraiture that she presents in such vivid colors are unhealthy, not only in their moral aspect but in their art quality. That which fosters a taste for the morbid is the enemy of true art, which is a structure of beauty on whose spires the sun of heaven can shine freely without producing miasmatic vapors and without necessitating the use of disinfectants.

Such elaborate studies of the causes and effects of animal passion as Bernhardt's Fedra, Tosca, La Dame de Chantant and the Parisian Cleopatra undoubtedly denote a peculiar talent, but it is not genius.

Genius is universal—it does not run in a narrow channel, and such a channel—it is confined by no visible banks; its sweep is as vast and as resistless as the ocean.

If Bernhardt were able to embody the virtues of humanity as capably as she does the repertoire of its unclean vices, her title to the name of artist—perhaps even of genius—would be indisputable. But when she has made attempts in that direction she has failed utterly to carry conviction. When she endeavored to personate the Virgin Mary on the reading platform she showed the cast-iron limitations of her powers. And when she essayed to act La Pucelle, we saw an artificial maid of Orleans whose innocence suggested poudre de riz and whose inspired devotion approached *fin de siècle* satire.

Playing the beguiled *lovettes* of Sardon and Company is Bernhardt's *niche*. She has won distinction in that, and in that alone.

Then is it possible to say that a histrionic specialist, whose specialty is such as I have described, is either a great artist or a great genius? Is Bernhardt an actress of the first rank, or merely a successful dramatic charlatan?

"It is said Maurice Barrymore, Modjeska's husband, will rejoin his spouse as leading man next season. All has not been peace and harmony in the past."—*Detroit Journal*, April 1.

How is that for paragraphic stupidity? Count Rosenta and George Drew Barrymore ought to insist on the summary banishment of the culprit to the mines of Siberia.

William Winter has not lost his old-time vigor. The other day he referred to "those pestiferous theatrical trader—that army of locusts who treat the administration of the drama as if it were a sort of traffic in pickles and nightmare, and whose pestilent industry in seeking the popular gulf has almost crushed out all the true life of the stage."

There came a box to THE MIRROR one day last week with a black-bordered note requesting that the contents be given as an anonymous donation to the Actors' Fund Fair.

On opening the box it was found to contain a gown, of brilliant color. It was made of fine stuff, lined with red silk, and it had a cascade of white satin and ribbons falling down the front. It was new, and it bore un-

mistakable evidence in its style and effect that it hailed from Paris.

Feminine visitors to the Fair will admire that pretty gown, and it will be sold, or allotted by chance to somebody, and the money it fetches will be blessed by the uses of charity.

But the gown will not tell the same story to the exclamative young women whose admiration it will kindle or to the pretty girl whose heart it will delight, that it told to me when it lay—a bright spot of color—over the back of a chair the other day in the sanctum. Listen.

Last Autumn a young American girl was living in Paris with her fond old mother. Five years she had devoted to training her superb voice, and Madame de la Grange had just announced that her preparatory work was finished—that she would win triumphs such as had crowned her teacher's career in bygone days.

The girl was handsome, charming, accomplished. A few months previously she had married a young New Yorker—a love match.

He was coming to Paris soon to take her to New York, where he expected to establish himself in his profession. She was to return to France the following September, a debut and engagement having been arranged at the Opéra Comique.

Traviata was selected for her first appearance. With the impatience of ambitious youth she determined to prepare her costumes a year ahead. And so, while waiting her husband's coming, she busied herself at shops and at the modiste's.

One gown she designed herself—a showy wrapper for Violetta. Several times the modiste was obliged to make it over, until it exactly realized her conception.

She wore it once before packing it away—the day the young husband arrived at their apartments, nearby the Opéra. That was a happy meeting.

On New Year's day I saw her coffin borne up the aisle of a Catholic church uptown and heard the prayers for her soul's rest chanted above it.

And there was the dainty Parisian wrapper on the office chair, rich with color, exhaling a faint perfume of violets.

And here in my hand was the black-bordered note, asking that the gown that was meant to garb youth, beauty and genius when it should flash before a critical Parisian audience, be given to the Actors' Fair in memory of the singer whose voice is hushed forever.

The gentle gift of the sorrowing hearts—the white-haired mother bereft of all, the broken-spirited husband—will help to assuage pain and suffering by what it brings. And who shall say that therein it will not achieve a sweeter purpose than that for which it was daintily fashioned?

JOHNSTONE BENNETT.

"I'll play that part in Monsieur for \$15 a week," said Johnstone Bennett to Richard Mansfield. Within a month she was getting \$50. That was only about four years ago.

Johnstone Bennett—or "Johnny" as she is called by her friends—became known to New York through her performance of the role of the slattern servant in that play. Before then she had played through the West in insignificant companies. She used to play everything, from leading emotional to Fanchon.

Her appearance in Monsieur was the point of her career at which she became "known." After an extended engagement in England with Mr. Mansfield, during which she made a pronounced success as Rosa, a ballet girl in A Parisian Romance, she returned to America, and originated the part of the Irish servant girl in Bean Brummell. In this character she was charming throughout. She preserved the Irish impudence and quizz of the type, and she added a pertness and piquancy that was all her own.

Charles Frohman saw the performance, and he liked it. When Charles Frohman likes a performance he engages the performer. He sent for Miss Bennett, and she came. Mr. Frohman was about to produce All the Comforts of Home and the cast was filled with the exception of the role of the bell-boy. This was the comic part, and Miss Bennett has a penchant for comic roles. So Mr. Frohman had the part of the bell-boy transformed into a slavey—and "Johnny" made another hit.

All her engagements and work have been accomplished on the spur of the moment. It was the same way when she was playing in All the Comforts of Home. A conversation like this took place:

FROHMAN: "Jane—farical comedy—playing in London. See it."

BENNETT: "When?"

FROHMAN: "Take the steamer on Saturday."

BENNETT: "O. K."

She went, saw it, and as is known, returned to play the part here at the beginning of the season. She is still playing it before mirthful audiences.

On Aug. 5 the season of Jane will close at Chicago. Miss Bennett will leave at once for Paris, where she will look about for another comedy and where she will have *carte blanche* to select a new wardrobe.

On Sept. 5 she will open at the Standard as Jane for a run. Mr. Frohman has great faith in her future. He intends to give her an important opportunity in a new play towards the end of next season.

A CONIC OPERA WAR.

Charleston S. C., is agog over the prospect of a comic opera war this Summer. Manager Keogh will put on a company in opposition to the Grand Opera House, where Summer opera has enjoyed undisputed sway for three seasons. Manager O'Neill has engaged the Grand company to open at the Grand Opera House May 2. At the Academy opera will be given by a company now organ-

izing in New York. Manager Keogh's company will include William Broderick, Robert Dunbar, and a locally popular amateur vocalist who has just taken the stage under the name of Corinna Florence.

"This is the time and THE MIRROR is the place for actors to insert a three months' professional card (a line) to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

A CLEAR AND CORRECT VIEW.

"I was very glad to read THE MIRROR's spirited article, published several weeks ago, opposing the scheme of giving Sunday performances," writes Verner Clarges, of Robert Mantell's company. "It occasioned much pleasure to the other members of the company, too. Several times since I have been very indignant on reading articles in the Dramatic *** that urge the adoption of Sunday performances. My indignation, in fact, has been so great that I do not think I can trust myself to read the Dramatic *** again.

"One or two of the members of our company used to buy the Dramatic *** weekly, but I have put my foot down and told them 'never again'—they must take THE MIRROR only. I am glad to say that my wishes are respected.

"Every actor should do the same, for the rank and file of the dramatic profession certainly have no friend in the Dramatic ***. That being so, it is not the organ of the profession, and consequently is not worthy of support.

"As to the Fair, the Dramatic *** has evidently been working just for a few managers, and of course if that few can support the paper, all well and good. We shall see, however."

MATINEES OF "HERALD PLAYS."

There will be three special matinees at the Madison Square Theatre. At each of them will be produced three one-act plays selected from among the five hundred and ninety-eight sent to the New York Herald in the competition for the prize play. It is declared that the pieces will be excellently staged and acted.

The management informs THE MIRROR that if it prove a success, it is their intention to give similar performances either weekly, fortnightly, or monthly during next season.

The undertaking, if carried out with dignity and tact, deserves especial encouragement, for it is a direct aid to American talent.

The titles of the pieces are as follows, and they will be presented in the order named: A Cowboy, by Mary Adelaide Keeler; The Charms of Music, by Alexander H. Laidlaw, Jr.; A Modest Model, by Ida Carpenter; Roses and Thorns, by George Moore; An American, M. D., by J. Mount Eleyer; If Woman Had Her Rights, by Kent Romaine; Jack's Little Dinner, by Charles A. Watrous and Edward Faies Coward; A Captain of the Salvation Army, by J. T. Pratt and In Lilac Time, by Olive Harper.

A WAR ON POSTERS.

Under pressure from local moralists the Detroit city council has passed a resolution directing the superintendent of police of that city to enforce the Michigan State law in regard to bill-posting. That this statute is severe may be seen from this text:

It shall be unlawful for any person to post, place or display on any sign board, bill board, fence, building, sidewalk or other object, or in any street, road or other public place, any sign, picture, printing or other representation of murder, assassination, stabbing, fighting or any personal violence or the commission of any crime, or in any representation of the human form in any attitude or dress which would be indecent in the case of a living person if such person so appeared in any public street, square or highway.

This law, if enforced, will exclude many of the bills of attractions not generally included in such a crusade. A burlesque company's manager in Detroit, since the order to enforce the law was passed, posted his usual free display of the feminine form, and then evaded the statute by covering the figures with dresses cut from red paper and reaching from the waist to a becomingly modest distance above the ankles.

Under this law, much of the printing of such attractions as the Hailons' Fantasma and the MacLean-Prescott Cleopatra is tabooed. And even an illustration of the wrestling scene in Shakespeare's As You Like It would come under the ban.

STERNROYD ASKED TO RETURN.

Several months ago Vincent Sternroyd, the leading man, sued Richard Mansfield for dismissing him from the Mansfield company.

Mr. Sternroyd, who is now in London, writes that two weeks ago he received a cablegram from Mr. Mansfield. It read: "Forget our little quarrel, and rejoin me."

In reply Mr. Sternroyd cabled that he would return if Mr. Mansfield would pay him all that he had lost through Mr. Mansfield's breach of contract. Mr. Mansfield's manager then cabled: "We do not owe Mr. Sternroyd anything. If he wishes to rejoin the company in the same way as any other member, we are willing to take him back, and will pay for his passage over. That is all we will do."

Mr. Sternroyd adds, in his letter to THE MIRROR: "I will make no comment on this last cablegram. I shall return to America, and I shall rely on the justice of the law and the merits of my case. Mr. Mansfield, not his manager, owes me many hundreds of dollars, and through him I have suffered anxiety and trouble such as no money could compensate me for."

"This is the time and THE MIRROR is the place for actors to insert a three months' professional card (a line) to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

GOSSIP OF THE TOWN.

LEWIS MORRISON will next year play Richelieu.

VINCENT STERNROYD has been engaged for the Comedy Theatre, London, by Charles Hawtrey.

W. H. ELWOOD has been successful as Stuart Robson's leading man this season. Mr. Robson's season will close May 7.

A FAIR REBEL is reported to have played to good business during its engagement in Detroit last week.

LANSING ROWAN has made a hit in Miss Helyett with Chicago theatregoers.

MR. AND MRS. SIDNEY DREW, if all the reports that reach Broadway be true, are having an exceptionally prosperous tour for first-season stars.

MULDOON'S IRISH PICNIC is being presented in the English provinces. England will soon be educated enough to demand Honest Hearts and Willing Hands.

MODJESKA is said to be writing a boo about her stage experiences.

JOSEPH HAWORTH's tour will close in three weeks.

AGNES LANE writes from Dallas, Texas, to deny the annoying report that she is engaged to be married to Clay Clement, whose leading lady she has been for the past season. As Mr. Clay is a married man, the absurdity of the rumor is apparent.

MAX ARNOLD, comedian, has from some unknown cause lost the sight of his left eye. His friends will tender him a benefit at the Walnut Street Theatre, Philadelphia, Friday afternoon, April 22, to enable him to go abroad for treatment, the best oculists in this country having failed to relieve him. Money for seats may be forwarded to Charles Bloomingdale, Jr., 904 Walnut Street, Philadelphia.

"Dangers of a Great City, New Academy of Music, Jersey City, April 21, week. Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

H. B. CLARKE telegraphs THE MIRROR under date of April 4, from Halifax, N. S., that Hettie Bernard-Chase's company opened there on that evening to an overflowing house, and made a positive hit; and Charles Benton, under the same date, wires this from the same place: "'Ben Harrison,' one of the valuable trained bears with the Hettie Bernard-Chase's company, died here to-day from a remeader's kick." Both animals were with the show.

The coroner's jury in the case of Emma Hinkley, who was reported to have committed suicide in Philadelphia, returned a verdict of accidental asphyxiation by illuminating gas.

On Saturday evening, April 16, T. H. French will produce the Herald prize comedy of Hearts, and Husband and Wife, which is still running in London, at the Garden Theatre. Cora Tanner will play the leading character in both plays. Edith Kenward, of Kangaroo dance fame, and Harold Russell, Harry Brown, Lionel Bland, Theodore M. Brown, Robert McNair, Cuyler Hastings, Jay Wilson, Charles H. Gilbert, Ernest Foster, Ada Dwyer, Aunt Louisa Eldridge, Tessie Butler, and Harry Penfield form the company.

The Opera House at Greenville, Miss., was burned March 31. It had not been used since March 24, when Josephine Cameron played Forget-Me-Not, and the cause of the fire is unknown. The house was opened in 1877 by the Peak Bell-Ringers. Among the company at that time was William Blaisdell, specialty artist, now the well-known comedian with Pauline Hall. The building was owned by a stock company, and was fully insured.

If you are all at sea regarding next season's engagement, and have not yet inserted a professional card in THE MIRROR, you are tempting fate.

The mutations of American theatrical life are such that a directory of actors is impracticable. But the next best thing—indeed, a substitute that offers some points of superiority—is the collection of professional cards in THE MIRROR. "Where is Miss So-and-So?" asks a manager. "None of the agents has her address. I have a part that suits her exactly for next season. Is her card in THE MIRROR? No. Ah! There's Miss Enterprise's ad. She'll do. Write for her terms." And Miss So-and-So gets left. This is an old story.

CHARLES R. SULLIVAN, manager of the Miller Opera company, said to THE MIRROR correspondent at Akron, Ohio, that James Moss, who had been discharged from the company for inability, had spread false reports of the matter, having claimed that he had left on account of non-payment of salary and that the company had gone to pieces. Manager Sullivan says he not only gave Moss a return ticket to New York, but paid him a week's salary not due.

The actor who neglects to place a professional card in THE MIRROR now, when the season is drawing to a close, giving his address, line of business and "at liberty" hint, is apt to be lost in the annual shuffle.

GEORGE HOLLAND has bought from Louise Thorndyke Boucicault the right to produce Dion Boucicault's plays in Philadelphia.

"In the restoration of the stock system unquestionably lies the hope of the American stage and the comfort and pleasure of American playgoers," says the critic of the Nashville American. He made this remark after witnessing a performance of The Old, Old Story by Sabel and Smiley's traveling stock company.

EUGENE JEPSON, Collin Kemper, and Edith Crane are among those that will leave Augustin Daly's company.

HARRY D. GRAHAM, the theatrical manager, who has been associated this season with the Darlington's Widows and the Eastlake companies, has returned to Taylor's Exchange.

PASSED BY THE SENATE.

THE STEIN BILL IS NOW IN THE HANDS OF THE GOVERNOR—A HANDSOME MAJORITY FOR IT IN THE SENATE—IT WILL PROBABLY BECOME A LAW THIS WEEK.

Last Tuesday the Stein bill passed the Senate. It was not thought that the measure would be reached so early in the week, but it went through when it came up with a rush. The bill now needs only the Governor's signature to become a law.

The complete text of the Stein bill is as follows:

AN ACT.

To amend Section two hundred and ninety-two of the penal code, relative to the licensing of children in the theatrical exhibition.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. Section two hundred and ninety-two of the penal code is hereby amended so as to read as follows:

SEC. 2. A person who employed or causes to be employed, or who exhibits, uses, has in custody, or transmits for the purpose of the exhibition, uses, or employment of, any child actually or apparently under the age of sixteen years; or who having the care, custody or control of such a child as parent, relative, guardian, employer, or otherwise, sells out, gives away, so trains or in any way procures or consents to the employment, or to such training, or use, or exhibition of such child; or who neglects or refuses to restrain such child from such training or from engaging or acting, either:

1. As a rope or wire walker, gymnast, wrestler, contortionist, rider or acrobat; or upon any bicycle or similar mechanical vehicle or contrivance; or

2. In begging or receiving or soliciting alms in any manner or under any pretense, or in any mendicant occupation; or in gathering or picking rags, or collecting cigar stumps, bones or refuse from markets; or in peddling; or

3. In singing; or dancing; or playing upon a musical instrument; or in a theatrical exhibition; or in any wandering occupation; or

4. In any illegal, indecent or immoral exhibition or practice; or in the exhibition of any such child when insane, idiotic, or when presenting the appearance of any deformity or unnatural physical formation or development; or

5. In any practice or exhibition or place dangerous or injurious to the life, limb, health or morals of the child, is guilty of a misdemeanor. But this section does not apply to the employment of any child as a singer or musician in a church, school or academy; or in teaching or learning the science or practice of music; or as a musician in any concert or in a theatrical exhibition, with the written consent of the mayor of the city, or the president of the board of trustees of the village, where such concert or exhibition takes place. Such consent shall not be given unless forty-eight hours previous notice of the application shall have been served in writing upon the society mentioned in section two hundred and ninety-three of the penal code, if there be one within the county, and a hearing had thereon if requested, and shall be revocable at the will of the authority giving it. It shall specify the name of the child, its age, the names and residence of its parents or guardians, the nature, time, duration and number of the performances permitted, together with the place and character of the exhibition. But no such consent shall be deemed to authorize any violation of the first, second, fourth or fifth subdivisions of this section.

SEC. 2. This act shall take effect on the first day of September, eighteen hundred and ninety-two.

Nineteen senators voted for the bill and nine against it. The ayes were Senators Abrams, Aspinall, Bloodgood, Brown, Cantor, Endres, Floyd-Jones, Hogan, McCarty, McCarran, McClelland, McMahon, Nichols, Osborne, Plunkitt, Richardson, Smith, and Walker. The nays were Senators Derby, Edwards, Hunter, Mullin, O'Connor, Parker, Parsons, Saxton, and Van Gorder.

Fifteen of the senators who voted for the bill are democrats and four are republicans. Eight republicans and one democrat voted against it.

The act will make the Mayor the judge of the propriety of issuing a license to a child, and the Mayor alone can revoke it. The license fee will be two dollars.

Governor Flower is expected to act upon the bill some time this week.

Let us look back for a moment on what has been done.

The dramatic profession had for years suffered from the injustice of the existing law prohibiting the appearance of children on the stage, but no remedial effort had been made. The press had unanimously condemned the arbitrary powers exercised under the law, but the condemnation, often repeated, bore no fruit.

Finally, on Jan. 23, 1892, *The Mirror*, calling attention to the injustice of the statute, made a demand for its repeal. We declared that the profession and the public, backed by the newspapers, could secure relief from the despotism that had grown up in the name of the law, and insisted that allying for the purpose they could obtain a very necessary amendment that would express the popular will and fit the exigencies of the situation.

The Mirror proposed the appointment of a permanent commission which should be empowered to permit and to prohibit the public appearance of children; but it wished that some effective action should be taken, not caring what the machinery of the reform should be so long as it was effectual.

"It is first of all requisite," said *The Mirror*, "that one or more prominent managers of this city shall take the initiative in convening their brethren and the representatives of kindred organizations. Who will come forward and set the ball in motion?"

The next week—on Jan. 30—*The Mirror* chronicled an encouraging result of its plea for an amendment to the law, and printed a pledge which it had drawn up and circulated, signed by the leading managers of New York, approving an amendment and promising support to any effort to secure it.

A meeting was called to give form to the movement. A few marplots, seeing success ahead for the movement, endeavored to interfere for spiteful purposes, and by their meddling for a time seemed in a fair way to defeat the plan to amend the law. But the interference, happily, was not fatal, for the movement was already well advanced. Assemblyman Stein, who at once saw the need and popularity of a change, had hastened to place himself in the van on learning of *The Mirror's* action. He introduced a bill and nobly worked for its enactment.

A legislative committee, composed of managers, also rendered assistance at Albany in behalf of the bill. The efforts of interlopers, as has been suggested, embarrassed the movement, awakening all the antagonism

of Mr. Gerry of the Society for the Prevention of Cruelty to Children, but when small animosities had been eliminated from the matter, and it had been resolved to its merits, all due progress was made.

The result will prove of great benefit to the dramatic profession, and to the children involved.

And *The Mirror* is rightfully and reasonably proud of its victory.

ABBOTT AND TEAL'S SUCCESS.

"I got back on Thursday from Chicago, where Niobe has been playing a three weeks' engagement," said Ben Teal to a *Mirror* reporter yesterday. "The business of the last week was \$2,470. Mr. Hooley and his business manager, Mr. Powers, said that Niobe has made the biggest hit at Hooley's Theatre this season, with the exception of E. S. Willard, and that Mr. Willard did excel us."

In four weeks Niobe will close its tour. The latter part of August it will start out again with practically the same cast.

"Little Tippet, the new three-act farce, adapted from the French of Alexandre Bisson by Harry and Edward Paulton, was produced two weeks ago in Detroit, as noted in *The Mirror*. Its success was emphatic. It will be played at the Walnut Street Theatre, Philadelphia, beginning on May 9, for two weeks. Decoration week it will be at the Park Theatre, Brooklyn, and then it will go to the Boston Museum for a month. After that—New York, but I can not say yet where or when."

"Little Tippet is what is termed a screaming farce—and it is one long scream. The construction is admirable, and the adaptation is remarkably good."

BUNNELL'S BRIDGEPORT THEATRE

In considering Bridgeport we naturally consider Mr. Bunnell's theatre which, we are informed, will be the only theatre in that city next season. As hitherto it will be run in connection with Bunnell's Hyperion Theatre at New Haven.

The business record of Bunnell's Bridgeport Theatre has been gratifying to visiting managers, who will be glad to hear that extensive improvements will be made in the house before next season.

Mr. Bunnell has leased the entire block on which the theatre stands. A new vestibule, a new gallery and other changes will make this establishment one of the handsomest in the East, as well as one of the most popular and prosperous.

ENLARGING THEIR FIELD.

When Simmonds and Brown, the well-known dramatic agents, remove two weeks hence to the Southwest corner of Thirtieth Street and Broadway, Edmund Gerson will be associated with them.

Mr. Gerson will have charge of the foreign department. This means that he will engage all such European attractions as ballet dancers and specialty performers.

Mr. Gerson, who has been a theatrical agent in London for several years, speaks several languages, and is well known in all the London and continental music halls.

In their new establishment Simmonds and Brown have six offices, and two of them have been already taken by managers of road companies.

ADVICE TO PRESS AGENTS.

Mr. Goodfriend, the versatile and accomplished business manager of Charles Frohman's extensive press department, a few days ago received a flattering communication from a young man that had recently become the press agent of a new theatre in one of the large Pennsylvania cities. The young man inquired as to the method employed by Mr. Goodfriend to "work" the press in the interests of a theatrical attraction.

A *Mirror* reporter had a chat with Mr. Goodfriend on the subject suggested by the Pennsylvania query, and as Mr. Goodfriend is the most successful press agent in the United States, the points touched on in the interview, which were also embodied in his answer to the letter, will be interesting to many. The sum and substance of Mr. Goodfriend's method is comprised in the following excellent advice:

"Don't 'work' the newspapers. Dramatic editors are placed at the head of their departments because they understand all the requirements of their business, and are not only not to be fooled but are certain to resent it in an emphatic way. The term 'work,' in connection with such matters, is obnoxious, and obsolete in the intelligent theatrical methods of to-day."

"Never presume that the editor is not quite as intelligent a man as yourself."

"If you have a good 'fake' story, don't palm it off as a real occurrence to the editor. The quality of truth does not enhance the interest of a story."

"Newspapers are always willing to accept good stories. If one does not find it available, another may. Each paper has its own individuality, and good matter that is not accepted by one may find ready acceptance from another."

"Be thoroughly honest and conscientious in your dealings with newspapers. Submit your matter just as you would if you were a regular writer on the paper, subject always to the judgment of the editor, and acknowledge his privilege to consign your efforts to the waste-basket."

"Begin by simply announcing the date of your attraction or production. Always be concise. Don't try to get twenty lines when ten will suffice. He satisfied if the idea suggested by you is used. Newspaper space is valuable."

"Don't puff unduly. Allow the editor some voice in stating the merits of your attraction."

A. W. CANBY, manager of Francis Wilson, will leave for San Francisco on April 27.

NOTICE.

Louis C. Davidson, formerly employed as an advertising canvasser by *THE DRAMATIC MIRROR*, has not been connected with this publication since March 26. Advertisers and others are hereby notified that the said Davidson has no authority to solicit advertisements, to collect bills, or to transact any business in the name of *THE MIRROR*.

PROFESSIONAL DOINGS.

JAMES BURROWS and Katherine Florence will be added to Charles Frohman's stock company next season.

FRANK HENDERSON, of the Jersey City Academy, has gone to Chicago on a business mission.

WILSON ENOS' season with Mattie Vickers closed April 9. He joined her for leading character work after *Work and Wages* closed its short season in October, and has won praise for his personations. He was the Earl last season in the Eastern Fauntleroy company.

The Daily Spirit of the Times, which is destined to take the place of the "Sporting extras" of the New York papers, will begin publication next month. It will have the greatest staff of sporting specialists ever grouped on one journal, and with the brilliant record of the weekly *Spirit* to back it, there is no doubt that it will leap instantly to success. The dramatic column will be a feature—which goes without saying when it is considered that the sparkling pen of Stephen Fiske will write it.

L. M. CRAWFORD, manager of the Missouri, Kansas and Nebraska Opera House and Amusement Company, has added the Funke Opera House of Lincoln, Neb., to his list.

PROFESSIONAL CARDS in *THE MIRROR* are the best investment an actor can make now.

W. J. DIXON, Lew Bloom and W. J. Chappelle have been re-engaged for Elmer E. Vance's Limited Mail for next season. R. H. Pierce is now playing the part of John Gidding. Fred Mendoza has replaced Joseph H. Coyne as the section boss, and Lilly Conroy, known as Mlle. Beatrice, has been engaged for the part of Jim Harland.

THE PORTLAND, ME., Lodge of Elks celebrated its first anniversary Monday night, April 4. Members of the Peck's Bad Boy company assisted in the entertainment. Past Exalted Ruler William O. Alden received from the lodge an Elk jewel valued at \$500.

FANNY RICE talked so entertainingly to a Chicago newspaper man the other day that he made a column and a half of the interview. She lost a wonderful green hat out of the fifth story of a hotel window, and saw a man pick it up, but did not get it back. It seems to be a Chicago habit to take what fortune or accident sends.

THE DANGERS OF GREAT CITY, New Academy of Music, Jersey City, April 11, week. Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

AN effort is to be made to get up a benefit for the blind and demented minstrel, Dave Oaks, who is now in the insane asylum at Middletown. His wife is desirous to raise money enough to bring him home, where she can personally care for him. Her address is in care of the *Clipper* office.

IT is not a luxury but an illustration of ordinary business acumen to insert a professional card in *THE MIRROR* at this time of year. The cost of such a card varies from three dollars to twenty-five dollars. The three-dollar card is not so conspicuous as larger ones, but it suffices to give a name, a want and an address. Managers all see it.

THE VOODOO will soon be produced at Mrs. Drew's Arch Street Theatre, Philadelphia. A credulous woman being told by a fortune-teller to get seven hairs from the beard of a peculiar man as a symbol of luck has experienced in her search for the hairs from which F. S. Gibbs has made this vehicle. Ada Rothner, Lottie Williams, Julie Mackey, Katie Gilbert, Hazel Seldon, Leontine Stanfield, W. Andrew Mack, Steve Neale, Edgar Horton, Alonzo Hatch, Will Carleton and Wm. Smith form the company, which is under management of Frank W. Sanger and Gus Rothner.

A VERY catchy song by M. J. Milton, called "Mandolin Serenade," has been published by J. W. Pepper, of Philadelphia. The publisher will send it free, with orchestra parts, to all professionals who will send their programme to him at Locust and Eighth Streets, Philadelphia.

H. B. BUCKNER has succeeded George Towle as musical director of the Jules Gran Opera company.

THE Deshon Opera company will play six weeks in Atlanta, Ga., beginning next Monday.

A NUMBER of stars and combinations will close season during the coming fortnight. By the middle of May the bulk of the attractions will have come in from the road.

THE actor who neglects to insert a professional card in *THE MIRROR* misses countless opportunities to obtain a good engagement next season.

HARRY McDONALD, of Jean Voorhees' Only a Farmer's Daughter company, accidentally discharged a pistol loaded with blank cartridges, after the performance at Lynchburg, Va., last Friday night. The powder lodged in the eye of a negro boy employed by a transfer company. McDonald was arrested. It was shown that the injury was due to accident, and he was released by the Mayor.

THE London Players says that Haydon Coffin has been engaged by T. H. French for a season of eighteen months in the United States, beginning at San Francisco Sept. 5, in *La Cigale*.

W. J. BENEDICT will star Carrie Lamont in a Spring and Summer season in a new comedy. The company is being engaged.

SADIE SCANLAN has closed season again, after two weeks had business in Philadelphia.

FRANK WILLIAMS, business manager of 8 Bells, has arrived in town from New England.

SUSIE WILLIS is resting at her home in Baltimore.

W. R. PALMER, JR., has engaged for the Summer tour of Love on Wheels Al. Hampton, Charles H. Rockwell, M. Darcey, H. M. Thompson, E. S. Morey, Gracie Chase, George Girard, and the Arlington Sisters. Mr. Palmer is negotiating with several sub-bettes for the leading role.

HUGH FAY has so far recovered health that he will soon reappear with William Barry.

WILLIAM AUSTIN has presented Cyrene with a large diamond ring. She closed her engagement at the Palace Theatre, Boston, on Saturday last. After spending her vacation at Bar Harbor, Me., Cyrene will return to the Palace for a year.

MARSHALL P. WILDER'S annual matinee was given at Palmer's last Tuesday afternoon. The house was not so large as it would have been had the weather favored the project of the popular little mimic. The tamboourine dance of the Spanish Students, Charles Harris' imitable negro dialect recitations, Ollie Torbett's violin solo, Harry Pepper's ballad singing, and Madame Cottrelly's musical burlesque, besides Mr. Wilder's budget of fun, were the most attractive features of the afternoon. All the volunteers announced appeared, except the Brunswick Male Quartette.

THE MIRROR differs from divers and sundry journals in a good many respects. For instance, it does not fill its business columns with "dead" advertisements. Every live professional card represents the enterprising spirit of a live actor, who appreciates the best theatrical medium in the world.

THE FIVE A's will hold a special meeting on Sunday, April 17, at 3 P. M., to consider business in which all members are interested. The officers are desirous that there shall be a large attendance.

MORRIS PHILLIPS, editor of the *Home Journal*, is noted as a traveler as well as an editor, and the announcement that he has written a book of hints to tourists will excite the interest of the many who tour habitually as well as of those who are but occasionally on the wing. Mr. Phillips is a regular visitor to foreign shores, but he also knows the resorts of note in this country, and he treats in his book of the pleasing places in Georgia, Florida, and the far West, as well as of the chief tourist-points abroad. He does not pretend to furnish a technical guide-book, yet the hints he gives are more valuable than the usual detailed directions A. Oakley Hall has written a witty preface to the volume, and Brentano has given it rich color in binding.

THE American Dramatists' Club will hold its third monthly dinner at the Lotos Club to-night (Tuesday). Of this club Stephen Fiske writes in the *Spirit*: "This club has no entrance fee, no dues, no constitution. Once a month the members meet; pay \$2.50 for a supper (including wine), and live upon their by-laws. Any man—ladies are excluded, for the present, bless them—who has written a play, or the words or music of an opera, that has been produced at any 'reputable theatre' anywhere, is eligible for membership. The phrase 'reputable theatre' may shut out music halls; but we fail to see why Tony Pastor's, for instance, is not much more 'reputable' than the Standard, or any other theatre where the nasty Clemenceau Case is played. However, the membership is too wide, even with this limitation. The writer of a libretto for an opera is not, *ipso facto*, an American dramatist. Writers of music are composers, not dramatists, and they already have a club of their own. A real dramatists' club would be an excellent institution; but this one does not aim to control or influence the business of its members nor to affect in any way their relations to the managers, the press, or the public. Ergo, it has no reason for its existence, and the Lotos Club has no business to extend the privileges of its clubhouse to a private coterie, some of whom could not possibly be elected to Lotos Club membership."

LETTERS TO THE EDITOR.

CAN I ADULTERATE HIS OWN CANOE.

BIRMINGHAM, Ala., March 24, 1892.

To the Editor of the *Dramatic Mirror*:
Sir—I notice in a dramatic paper this week that I am being advertised in our advance notice as a Locomotive Theatre favorite. If any newspaper has made such a statement it has done so of its own accord or without the knowledge or consent either of Mr. Smiley or myself.

Since the present management our instructions to our advance agent has been to push Sabal and Smiley, the play and nothing else. I have no ambition to shine as an actor and as an actor fill a very unimportant part in the cast and do so merely to save a salary.

As an actor I might possibly ask for sympathy, but as a manager I feel abundantly able to paddle my own canoe, and notwithstanding the apparent hostility of certain parties in New York am fairly well pleased with my success.

Very truly,
DANIEL SABAL.

SUNDAY PERFORMANCES.

COLUMBUS, O., April 3, 1892.

To the Editor of the *Dramatic Mirror*:
Sir—My letter about Sunday performances, which you so kindly published, has evidently raised a hornet's nest about my ears. I am delighted with the result.

There is nothing I like more than justice, and I gladly give honor to whom it is due. I owe thanks to Miss Weaver, Mr. Wilson, and Mr. North. I said, "so far as I know," etc. Let my ignorance excuse me. I am glad to be enlightened.

I have been told that Benjamin Thompson and Joe Jefferson do not play on Sundays. I hope the list of Sabbath respecters and considerate managers will be greatly increased by the agitation of this question.

We owe *THE MIRROR* thanks for exposing the actors' cause.

Sincerely yours,
ONE WHO DIDN'T KNOW IT ALL.

A SPECIAL MATINEE.

The Madison Square Theatre was filled by an audience of society people last Friday afternoon. They gathered to see three one-act plays, and the receipts were for the benefit of a Fresh Air Fund.

The performance began with *The Deacon*, a comedy by Henry Arthur Jones. It was acted by a cast that included Eugene Ormonde, W. T. Wood, W. A. Pease, Jr., May Middleton, and Alice Lawrence, and it was seen for the first time in America.

The Deacon is meant to be a hot shot at cant and an exposition of the fact that a parent's affection can not be killed, no matter how much it may be tried. Mr. Jones has not made any innovations in theme or treatment. The episodes are hackneyed, although the change of locality and vocations of some of the characters gives them a fresh veneer. The story, briefly, is that of a deacon who loses a philopena with a woman, and in payment has to go to the theatre against his principles. The leading lady turns out to be his granddaughter, his daughter having run away years before, to go upon the stage. The old man's heart is softened, and he decides to atone to the granddaughter for his "curse" upon the daughter. Jean Marie was capably acted by Nelson Wheatcroft, Gustave Frankel, and Rita Lawrence. Rudolph De Cordova recited a monologue about a crank who becomes crazy because a snatch of music from a comic opera sticks in his head.

The Electric Spark—with Robert L. Cutting, Jr., as Crichton, Rita Lawrence as Mary Durant, and Alice Lawrence as Miss Templeton—ended the programme.

MANAGER GREENWALL IN TOWN.

Manager Henry Greenwall, of the Louisiana, Texas, and Arkansas circuit, is at the Hotel Imperial. A Mirror reporter, who supposed that Mr. Greenwall's visit was professional, was informed by him that he was in New York with his niece, who is on her wedding tour, and that business was secondary. Mr. Greenwall, however, talked of his amusement plans.

His Little Tycoon Opera company, which will open at the Harlem Opera House May 9, after a three weeks' engagement in Philadelphia, will return to New York and enter the Bijou on June 6 for a run. The cast will be headed by R. G. Graham, and with a strong company and handsome scenery and costumes will make a bid for popular favor. It has been on the road forty weeks to good business.

During the Bijou engagement a new comic opera, called *Larry the Lord*, will be tried with Mr. Graham in the leading part, and with careful attention to costumes and scenery.

Mr. Greenwall will open a Summer season of light opera at the Grand Opera House, New Orleans, on April 24. He will return to New York in May, and open offices at 1117 Broadway, where he will personally attend to business during the Summer.

UNDER A NEW NAME.

Edwin Milton Royle wrote a comedy-drama which was originally produced last Summer in Salt Lake City, under the title *Out of Darkness*. As this title, which strongly suggests melodrama, was misleading, the author has changed it to *Friends*, and under this name it will be produced at the Standard Theatre in this city on May 9.

On its trial the play made an impression so favorable that it was readily backed for a first-class New York exploitation.

Mr. Royle has already engaged for its production Selena Fetter, Lucius Henderson, Edward D. Lyons, John Glendenning, Theodore Hamilton, and Mrs. Sol. Smith, and will complete the company on the same lines of excellence.

OBITUARY.

Samuel Hemple, or "Sam" Hemple, as he was familiarly called, died in Philadelphia, Monday, April 4. For forty years he had been active on the stage, during a greater part of that time in Philadelphia. He appeared there with Matthews, Barton, the Booths, Barry Sullivan, Mrs. Drew, Mrs. D. P. Bowers, McCullough, Davenport, and Joseph Jefferson. His last engagement was with the Lights of London, in which he personated Joe Jarvis over 1,000 times in the South. He wrote two stage pieces, one produced at the Arch in January, 1872, and called *The Great Centennial*, or *Philadelphia in 1876*, and the other *Our Country's Flag*. When Jefferson revived Coleman's comedy, *The Poor Gentleman*, in 1883, Hemple was the Corporal Foss, and he often appeared with Jefferson as David in *The Rivals*.

The wife of J. H. Stoddart, of A. M. Palmer's company, died on Monday at her home, 224 Central Park, West. She was sixty-five years old. Mrs. Stoddart's maiden name was Mathilde Phillips. She made her debut at the Walnut Street Theatre, Philadelphia, Oct. 21, 1850, when she played Mrs. Milford in *Who Speaks First*. She was a member of Laura Keane's company during the season of 1860-1, was connected with the Olympic Theatre, New York, and later was a member of the elder Wallack's company. She was twice married—first to Conover, the comedian. For many years she had lived a life of retirement, and for five years had been an invalid. Owing to their rare domesticity, her death is a serious loss to Mr. Stoddart.

Florence Elizabeth Miner, daughter of H. C. Miner, died Saturday at her father's house, No. 115 East Thirty-fourth Street, aged seventeen years. She was an only daughter. The funeral was held on Sunday evening.

Jefferson George, the husband of Bertha Ricci, the comic opera singer, died last week in Texas. The couple separated two years ago.

BATTERS OF FACT.

Ada Melrose, the soupyette, invites offers either for an immediate engagement or for next season.

The Elks Lodge, of Cumberland, Md., desires a first-class opera or comedy company for their annual benefit, between May 10 and June 25.

Imre Kiralfy advertises the scenery and properties of the out-door spectacles, *The Fall of Rome* and *The Siege of Troy* for sale, and the scenery, costumes and properties of his spectacular productions, to rent or for sale.

John J. Lindley is at liberty, and will accept a position as press agent.

Madeleine Lucette is at liberty for opera, comedy or drama, and may be addressed in care of this office.

Wilson Enos, who on Saturday night ended his connection with Mattie Vickers' company, owing to that company closing its season, is at liberty. The press has accorded him excellent notices during the entire season.

A large hall, with a seating capacity of 1,500, at Denison, Texas, offers a good opportunity for a few people to give selections from light operas during the Summer. Address A. Zingraff, Secretary Belt Line Railway, Denison, Texas.

Good attractions for April, May and June are wanted by Manager G. W. Hoffman, of the New Opera House, Chicago Junction, Ohio.

Samples of a new process for coloring photographs in oil colors may be seen at this office.

Arthur Forrest is at liberty, and will consider offers for leading roles.

A four-act comedy from the German, entitled *The Colonel*, will take the road Aug. 29 under the management of Charles W. Morton. A strong company will be engaged, and the printing will be elaborate. Contracts in connection with this company must be made with Edm. A. Pratt.

Schneider's Garden and Summer Theatre, at St. Louis, Mo., is to rent for Summer season or to lease for a term of years. The theatre has a seating capacity of 1,500 and a large stage, while the Garden is the largest and most popular in St. Louis.

Bartholomew's Equine Paradox, consisting of twenty-four educated horses, will again take the road next season, entirely reconstructed, and with new features.

Charles Bowser will continue as a joint star with Marie Sailer next season, in *Birds of a Feather*.

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